

NOVEMBER

VOL. 10 NO. 5

Ceramics

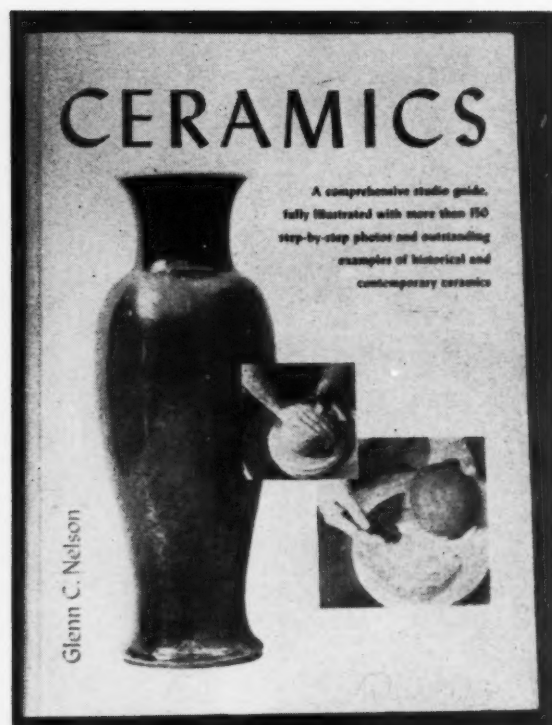
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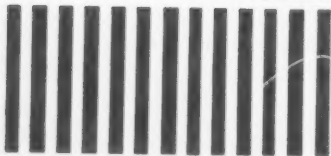
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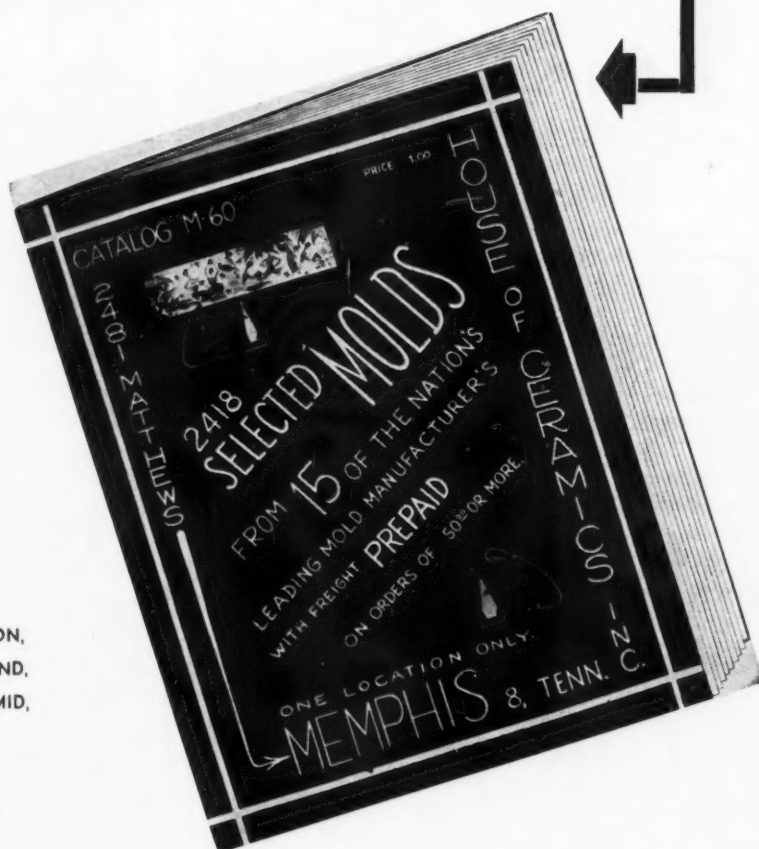
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Ceramics MONTHLY

Volume 8, Number 9

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ON OUR COVER: The tall vase was made by Robert C. Burkhart of Mt. Pleasant, Michigan. A feature article by Mr. Burkhart, "Learn to Throw Tall Pots," appears on page 22 of this issue.

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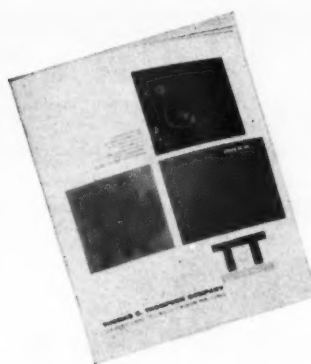
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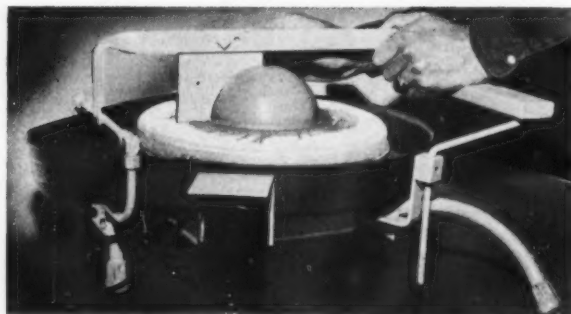
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Letters

Share your thoughts with other CM readers—be it quip, query, comment, or advice. All letters must be signed, but names will be withheld on request.
Address: The Editor, Ceramics Monthly, 4175 North High St., Columbus 14, Ohio

ATTN: MR. BALL

Your article in the September issue on wax-resist presents a real challenge to me and I wish to follow the step by step directions, but where do I find the G-3 Matt formula? I've looked through all the back numbers. I would appreciate having this formula or knowing where I can find it.

MRS. ELMER T. CORNELL
Hamburg, N.Y.

The G-3 Matt formula was published in the August 1957 issue of CM. For those who don't have this issue, the formula is reprinted here. It is for cone 8 to 10, oxidation or reduction firing, and works well with most engobes.

Kaolin	30 parts
Feldspar	156 "
Whiting	30 "
Zinc Oxide	54 "
Rutile	6 "
Barium Carbonate	60 "

MORE BEAUTY WANTED

I enjoy CERAMICS MONTHLY so much, I wouldn't miss a single copy. But, please give us more about making beautiful, simple pottery—leave out the grotesque and "arty" stuff.

MRS. THELMA LUTHER
Adel, Iowa

MISSES SUMMER ISSUES

I was really dismayed when you cut out the July and August issues a couple of years ago. Anyway, I do enjoy the magazine, except for the china painting and the pretty, cute things.

ADA APFLETON
Adelphi, Md.

POTTERS CONTACTED

Thanks to your magazine we were able to contact Jim and Nan McKinnell. They have furnished us with some lovely pieces.

MARY A. CANFIELD
The Good Earth Studio
Cape Cod, Mass.

WHERE'S NELSON BOOK?

I am extremely interested in Glenn C. Nelson's book, CERAMICS (September CM, p. 32). Please let me know where I may purchase a copy and the cost of the same.

RUTH K. WIEGMAN
Pittsburgh, Penna.

See book ad, page 2, this issue!—Ed.

TOO MUCH STONEWARE

Your notice came, notifying me it is time to re-subscribe to CERAMICS MONTH-

LY, but I'm sorry to say the magazine contains nothing of value to me. Please remember I didn't say you don't have a good magazine, and it must be the world's hardest job trying to please everyone. But I'm not interested in earthenware and stoneware, an interest which dominates the magazine. Nevertheless, I tried to keep an open mind until you allotted all that space to multiple pots, and that did it.

Your issues in 1956 and 1957 I treasure and plan to keep. That was before the "stoneware" age took over completely and there were still ideas in other fields of ceramics, even china painting and porcelain. If we don't express our opinions, you surely can't read our minds at this distance.

ELLA MAE BOOTHE
Newberg, Ore.

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I never hesitate to order a book recommended by CM as those I have purchased in the past have far exceeded my expectations.

RUBY E. GORE
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WANTS MORE BOOKS

There is so much that your splendid magazine offers that one does not know where to begin. Since the very first issue it has been an inspiration to use and a constant challenge. I am an arts and crafts teacher and am forever looking for new ways and means. A very great help has been Kathe Berl's articles on enameling. Her humorous way of presenting a problem is inspiring. Karl Martz' articles also are a big help. Will you please publish both of these series in book form so they will be more easily available for class work? Please! Please! Please!

PAULA FOLETTE
Oak View, Calif.

DITTO

The series by Ball and Martz are splendid and couldn't be better—also the short articles. Could we have the Ball and Martz series in booklet form? I don't like cutting my magazines to pieces in order to keep articles together. I'd also like to see the Pic of the Month in color . . . it means so much more than black and white.

I taught potting in northern B.C. last winter and had mountains of wonderful clay and more students than I could handle.

MRS. N. McLEOD
Langley, B.C., Canada

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CM's Pic of the Month: Stoneware Bottle by Marie Woo was an award winner in the 1959 Midwest Designer-Craftsmen Exhibition at the Joslyn Art Museum in Omaha, Nebraska. The wheel thrown bottle was made from Jordan and Missouri fire clays, plus a red clay for coloring. The glazes used were a wood ash and a saturated iron. The piece was fired to cone 10 in a reduction atmosphere. Among the many shows in which Miss Woo's work has been exhibited have been the Wichita National, Young Americans, the Miami National, the Syracuse International and the Ostend International Exhibition. In June of 1959 Miss Woo went to Japan on a Rackham Research Grant for the purpose of studying Japanese folk art pottery.

Itinerary

Send show announcements early—

WHERE TO SHOW: three months ahead of entry date: WHERE TO GO: at least six weeks before opening.

WHERE TO SHOW

*national competition

INDIANA, GREENCASTLE

November 20—December 16

Second DePauw Ceramic Show is open to ceramists working in Indiana and former residents. Media: pottery, ceramic sculpture, metal enameling, mosaic. \$500.00 in prizes and purchase awards. Entries due November 4. Information is available from: Richard Peeler, DePauw Art Center, Greencastle.

MICHIGAN, DETROIT

February 7—March 5, 1961

Michigan Artist-Craftsman Exhibition, open to craftsmen of Michigan, includes ceramics in this juried event. No entry fee; prizes. Work is due January 14 at the Detroit Institute of Arts.

NEBRASKA, OMAHA

March 17—April 9, 1961

Fifth Midwest Biennial Designer-Craftsmen, open to craftsmen of Colorado, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Montana, Nebraska, Ohio, Oklahoma, North and South Dakota, Wisconsin and Wyoming. Work eligible includes clay for use (not sculpture), mosaic and enamel (not pictures), and jewelry. Purchase awards: jury. Entry cards and fee (\$2) due

January 26; work due February 1. For information, write: James Kreiter, Exhibition Office, Joslyn Art Museum.

OHIO, YOUNGSTOWN

January 1—February 26, 1961

The 13th Annual Ohio Ceramic and Sculpture Show, open to present and former residents of Ohio, at The Butler Institute of American Art. Media includes ceramics, sculpture and enamel. Entry fee: \$2. Over \$800 in prizes. Deadline for entries: December 18, 1960. For entry blanks, address: Secretary, The Butler Institute of American Art, 524 Wick Avenue, Youngstown.

TEXAS, SAN ANTONIO

November 4—20

Second Regional Craft Exhibition, sponsored by the Craft Guild of San Antonio, at the Witte Memorial Museum. Open to craftsmen from Arkansas, Colorado, Kansas, Louisiana, New Mexico and Texas; all media. For information, write: Craft Guild, Witte Memorial Museum, Brackenridge Park, San Antonio.

SPECIAL FOR HOBBYISTS

MINNESOTA, MINNEAPOLIS

November 11—13

First Annual Ceramic Show sponsored

by the Arts and Ceramic League of Minnesota will feature a competitive display; at the Richfield Doctors' Building.

OHIO, AVON LAKE

November 12—13

Fifth Annual Ceramic Hobby Exhibit, sponsored by the West Shore Mud Hens, at the Saddle Inn, 33489 Lake Road, features a competitive display and demonstrations.

WHERE TO GO

CALIFORNIA, SAN DIEGO

November 1—30

"Enamels," Smithsonian Institution Traveling Exhibition, At Balboa Park.

FLORIDA, PENSACOLA

November

"Arts of Southern California VI: Ceramics," sponsored by the Long Beach (California) Museum of Art, at the Pensacola Art Center.

GEORGIA, ATLANTA

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"Forms from Israel," sponsored by The American Federation of Arts, at the Atlanta Art Association.

Continued on Page 34

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Q *Answers to* Questions

Conducted by the CM Technical Staff

Q *I'm just starting on mold making and would like to know what is a good substance to use for coating an object when making the plaster mold.—Mrs. A. F. J., Clinton, Iowa.*

What you use will depend on the material from which your model is made. The general separator is mold soap, but shellac and lacquer also are used.

Q *I have just tried to do some slip-trailed decorating. But instead of coming out of the syringe in a nice controlled line, the slip splurts out in spots and patches. I have tried thinning the slip and, while this works more easily, the resulting line of slip flows into a formless mess. I suspect that the trouble may be in the consistency of the slip, but help is needed! —Mrs. M. W., Pittsburgh, Penna.*

The slip should be rather thick for slip trailing, just fluid enough that it will flow from the ends of the fingers. Your trouble may be in filling the syringe. Try expelling all the air from it, then putting the nozzle into the slip and filling it without getting any air inside. This means that the end of the nozzle must be kept below the level of the slip while the syringe is filled.

Q *The wire on my wedging wire seems to stretch and go slack. Can you offer any suggestions so I don't have to keep unwinding the wire from the screweyes that hold it every time it needs tightening?—T. R., Tucson, Arizona.*

You can get a small turnbuckle from a hardware store and attach this to the top part of the wire where it connects to the upright post. By tightening the turnbuckle you can take up the slack in the wedging wire with very little effort.

Q *I have tried to repair a small crack on the inside wall of my electric kiln, using a cement from a manufacturer. In spite of mending this several times, the cement falls out and the crack reappears. Can you suggest any method of mending that will really work?—J. B. S., Ft. Myers, Fla.*

If you have a suitable refractory cement from a reputable firm, it should mend the crack properly. The trouble might possibly be with your method. You should soak the area to be mended with water, then trowel the cement into the crack. Let this dry for at least 24 hours, then warm up the kiln slowly before the next firing. Cracks sometimes are a nuisance to repair, and fine cracks can be left unmended with no harm done.

Q *I read in your magazine that underglaze colors could be used for painting a decoration on top of unfired glazes. If this is true, why couldn't underglazes be used to color white or colorless glazes? —Mrs. L. S., Dallas, Texas*

Underglazes can be added to glazes to color them. Since they are very finely ground, they produce evenly-colored glazes.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

The LIVELY ART of EARTHENWARE

by KARL MARTZ



"HEAVY SLIP PAINTING"

AN ENTERTAININGLY different earthenware decorative effect is possible by a kind of heavy slip painting, or scumbling. The strong relief and texture is brought out by a wash of black engobe. I use the white talc body "C" which I gave in the October 1959 issue of CERAMICS MONTHLY. Other white firing bodies would probably give good results with the same technique. Here is the step-by-step procedure:

1. Form the piece by any method you prefer. Keep the shape simple and rely for interest upon the surface decoration.

2. When the piece is firm, but not yet leather-hard, brush on slip made from the body composition. *It is important to have the slip too thick and heavy to brush easily.* For a thick, solid decorative line let the slip flow from the tip of a fully-filled brush held upright. The effect is similar to slip trailing, but has more variety. For a scumbled, textured stroke, wipe the brush out a little, lay it flat and drag it along the pot surface so that

the slip catches and skips on the surface. Experiment with the speed of stroking until you achieve good texture. Going over such a texture two or three times in exactly the same way will strengthen and deepen the texture. The important thing is to create a definite relief on the surface; scumbled texture is desirable because of the fine way it catches the toning.

3. Dry the piece.

4. Lightly coat the dry piece by pouring it with a rather thin, watery slip of black engobe. Watery slip penetrates all crevices and textures better. I use a natural, black-firing engobe such as Barnard or Blackbird clay.

5. Using a soft, fine-textured sponge moistened with very clean water, stroke the surface to remove the black engobe from the smooth areas and high parts of the relief. The glaze will eat away some of the black engobe, so leave a little extra to allow for this. Great differences of effect can be created by how much or

Continued on Page 34



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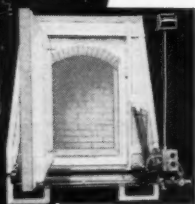
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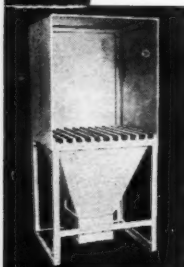
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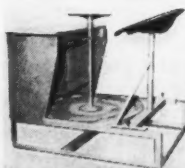


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Suggestions

from our readers

A New Use For Foil

When making a mosaic or wall panel using glass tiles or chunks, I find that placing pieces of metallic foil under certain areas in the design adds more depth to the coloring. If the work isn't grouted, little specks of the foil showing in the background is very delightful. Of course, the design should be suited to this medium: religious or stained glass window design, exotic birds, etc.

—Peg Townsend, Tucson, Ariz.

Reclaim Your Clay

When throwing on the wheel I keep a large plastic waste-basket nearby. Into this I dump all throwing water, trimming scraps, and those pots which have met with disaster before firing. When the basket is full, I stir the contents with the paint-mixing attachment on an electric drill. After drying and wedging I have a "scrap bucket batch" which is more plastic than the original body.

—Hilda M. Eby, Naperville, Ill.

Miniature Kiln Shelves

You can improvise small shelves for your kiln when firing jewelry or other tiny pieces by using the commercial bisque tiles available in several different sizes. In this way, the small pieces won't take up much room, and there will be space for



larger pieces in the kiln. Firing won't damage the tiles for regular use either, and they can be used over and over in this dual capacity. For glaze firing, coat one side of the tiles with kiln wash.

—John Snider, Columbus, Ohio

Nail Polish Brush For Glazing

I have discovered that an ordinary fingernail polish brush—the kind with the long plume handle—is an ideal aid when applying glaze, especially on figurines and intricate ware. Since the brush is perfectly balanced, it prevents wrist fatigue and hand tremble.

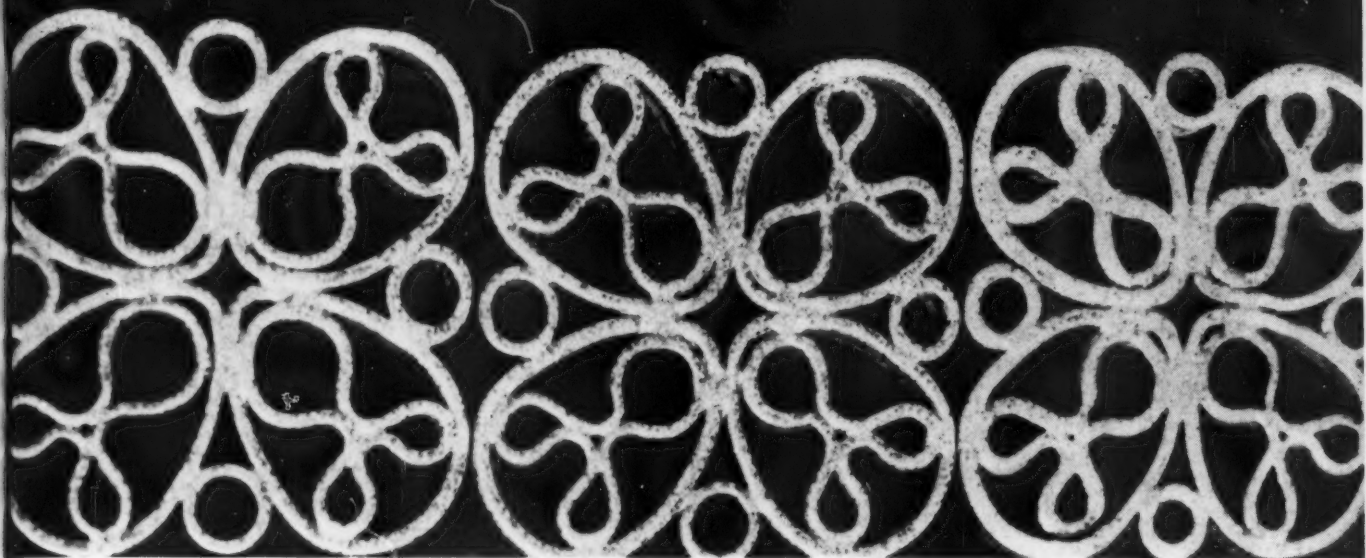
—Ailene Coleman, Valrico, Texas

Use Less Water in Glazes

For those glazes which must be applied in thick layers it is helpful to add a few drops of dissolved dispersion agent (such as "Calgon"). Care must be taken to use very little, as this type of wetting agent contains sodium and might lower the firing range of the glaze if used in large quantities. Wetting agents

Continued on Page 32

CERAMICS MONTHLY



A Master Potter's Approach to Making

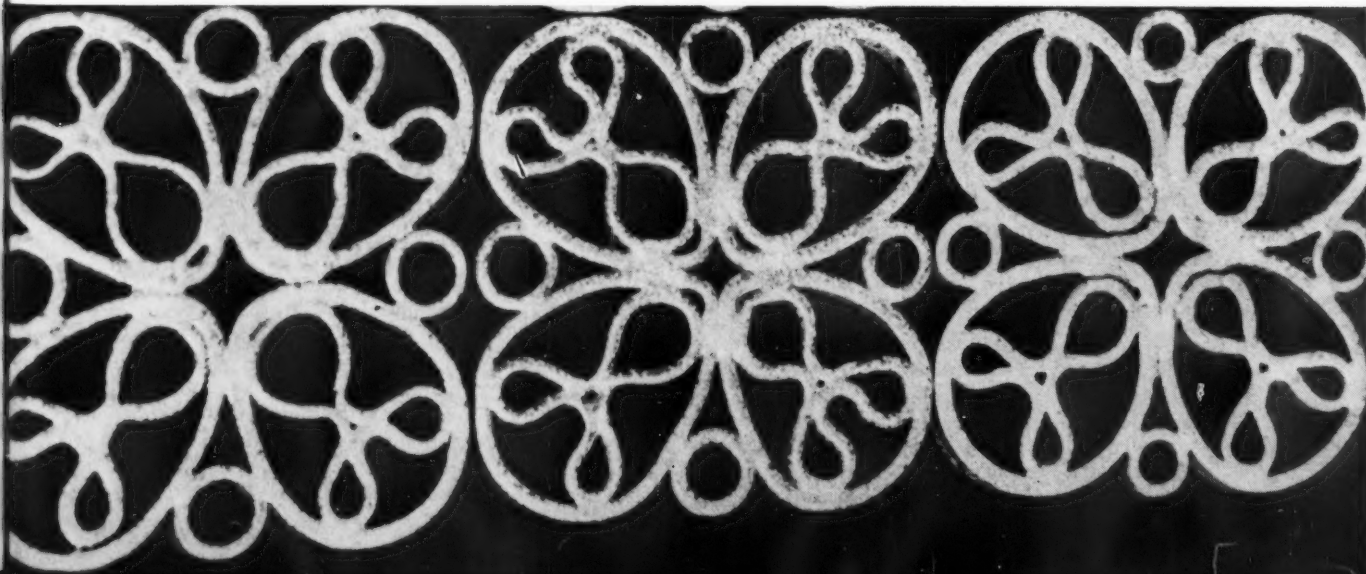
OPEN WORK SCREENS

by F. CARLTON BALL

ONLY ON RARE occasions is there an idea for a ceramic project suitable to group activity. The method explained and illustrated in this article on open work ceramic tile is such a project. A family group could work together to make a room divider for inside the home or a wall for the garden patio. An art class at school could make a large, spectacular screen wall to filter the intense sunlight from the outside. A ceramic guild or club might work together in constructing a tile wall for architectural use; in this way, it could replenish its treasury and, at the same time, find pleasure in working together on a creative project.

The variations of possible patterns are endless, since one pattern leads to ideas for others that keep multiplying in the artist's mind. Several designs are suggested in the photographs of finished tiles. These are the first ones

Please Turn the Page





1. A CYLINDER IS thrown on the wheel and allowed to stiffen. The wall is marked according to the depth measurement of the forming box, and rings of clay are cut with a needle or pointed tool from the vertical clay wall.



2. THE RING of clay is lifted from the cylinder. The clay at this stage should be stiff enough to handle, but not so hard that it will crack when its shape is changed. Several cylinders are needed to produce an open work screen.

Continued . . .

OPEN WORK SCREENS

produced by the author and are simple, obviously bisymmetrical patterns. According to individual preference, patterns could be more involved or detailed, organic or geometric and stylized or abstract in concept.

Tile dimensions influence their design and use. Thick walls result in small openings, while thin walls result in larger open areas and an overall appearance of delicacy. The tile size might be large or small or in several modular dimensions from large to small. Thick tile with heavy walls could be stacked one upon another to make an exquisite garden wall. If brightly glazed, they would make beautiful inserts in a cinder block or brick wall. Thin-walled tiles, delicate in concept and subtly-glazed, might enhance the use of modern furniture. A cupboard or cabinet with these grilles in its doors would be really handsome.

Your first experimental tile, made to explore this process, might be used as a trivet. With Christmas approaching, small or large single tiles would make delightful gifts.

As large units, the tiles can be used in several ways. The panel of six tiles (illustrated in this article) was made to form the upper half of a garden gate made of cedar wood, with the tiles cemented together as an insert panel in the wooden framework. A row of these same tiles used along the top of a garden wall might be quite distinctive. Other ideas include a stationary or movable screen and a

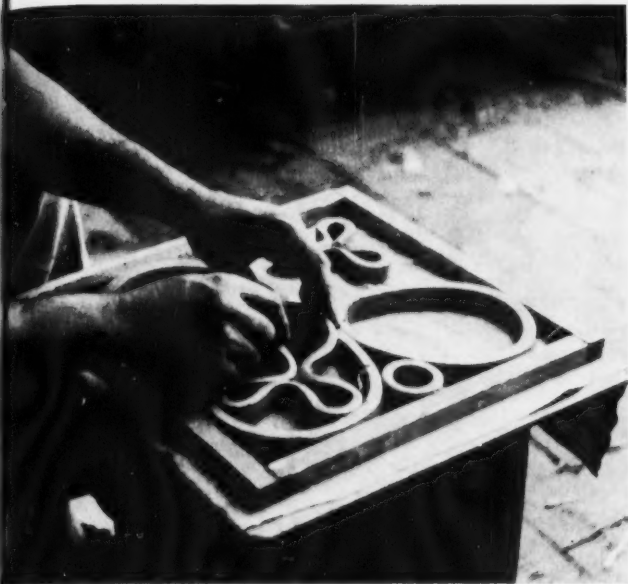
free-hanging wall with the tiles tied or wired together. The reader must take it from here for the many creative uses and designs of these open work tiles.

These tiles can be constructed easily and with the use of a minimum of equipment: one rigid wooden frame, four sheets of plywood and four sheets of cloth to cover the boards.

The wooden frame is used to produce uniform tile units. It must have rigid corners, and the joints can be glued together or reinforced with metal angle braces. The thickness of the frame should be the thickness wanted for the finished tiles, and its dimensions should be the size and shape of the units to be formed within the frame. You must remember to allow for shrinkage when making the frame. One frame will be enough, but two or three exactly alike are more convenient.

For each wooden frame, you will need four pieces of flat material such as masonite or plywood on which to construct the tiles. These should be slightly larger than the outside dimensions of the frame. You also will need a piece of cloth to cover *each* of the boards. The cloth is placed between the board and the wet clay sections to prevent the tile unit from cracking apart as it dries and shrinks.

With this equipment on hand, the potter is ready for his clay. The hand builder probably will form his sections from clay rolled out and cut into uniform sections. The potter who uses the wheel might enjoy working as I did. Try throwing a number of cylinders of various sizes, and set them aside until the clay is slightly stiff; then recenter the cylinders on the wheel. Next, measure the thickness (depth) of the wooden frame, and mark off this measurement on a cylinder wall. The next step is to slice these



3. CLAY RINGS are set in place on the inside of the wooden frame, which rests on a cloth-covered wooden board. The clay rings are shaped to form the design, and the joining areas are sealed and pinched together.

sections off the cylinder, using a thin needle for this purpose.

It would be possible to slice the sections off the cylinder immediately after it is thrown, but this depends on the type of design, the stiffness of the clay and the thickness of the wall. The advantage of working with the soft clay is that the sections joined together at this stage are less likely to crack on drying. However, the rings are cleaner and hold their shape better when allowed to stiffen before they are cut from the cylinder. The method used for this procedure will depend to a large extent on the clay used. The potter must experiment with the clays he has on hand, to see which is best for the method he wants to use.

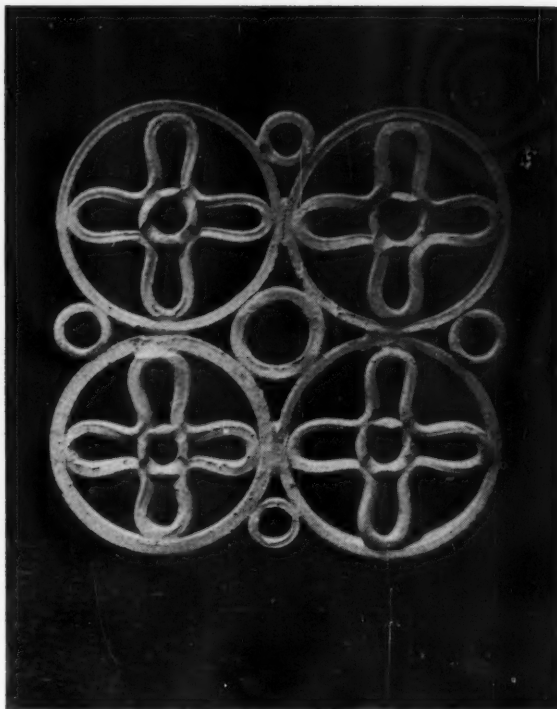
The sliced sections are assembled in the wooden frame, great care being taken that the joinings are secure. More caution is needed in joining pieces that are stiffer than those that have just been thrown. Experimentation is necessary in forming the design, and this is where the making of an experimental tile or two is desirable before starting a large-scale project.

When the units are dry, they are removed from the frames and bisque-fired. They can be fired on edge or flat, but they should not be stacked more than two deep.

The potter can use his favorite method of glazing to finish the tiles. The method I used was to fill a photographer's tray about two-thirds full of glaze, and dip the tiles into this. I got excellent results by this method.

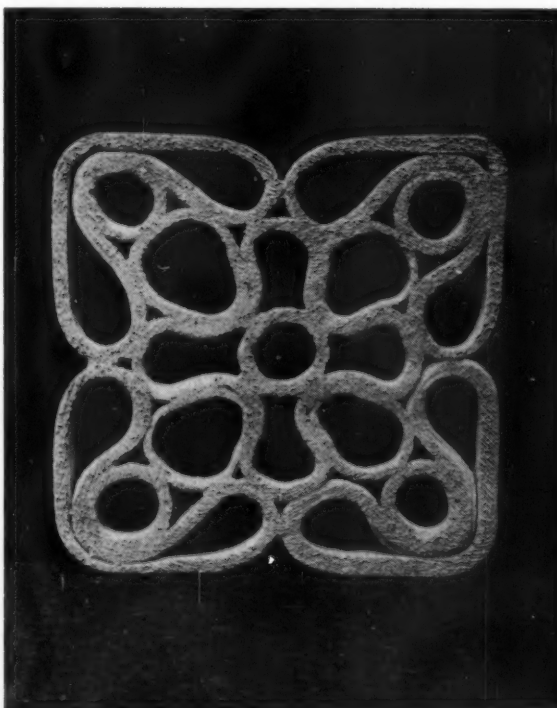
Firing tiles that are completely glazed presents a bit of a problem, but it can be done quite easily if a few precautions are observed. It is essential to have *perfectly level* kiln shelves. Stilting can be done on plate pins or "buttons" and it is amazing how level the tiles will fire

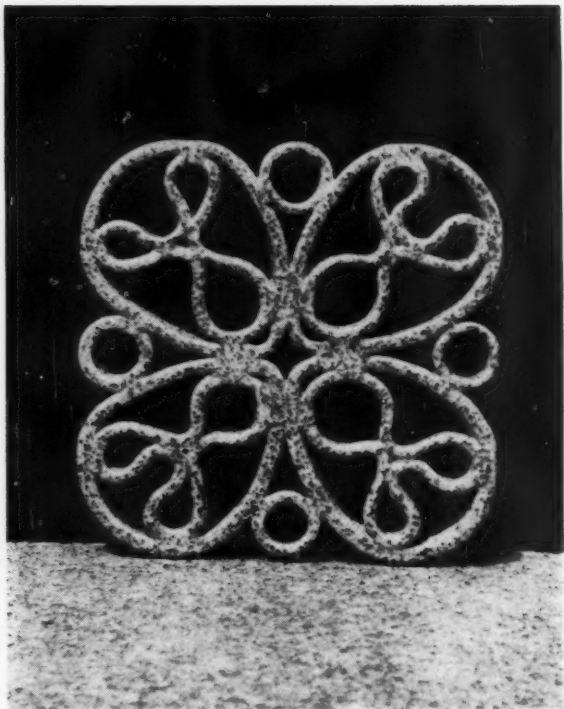
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4. THE DRY greenware tile has been removed from the frame and is ready for cleaning and bisque firing. Note how the joining areas have been pinched together and sealed to prevent cracking.

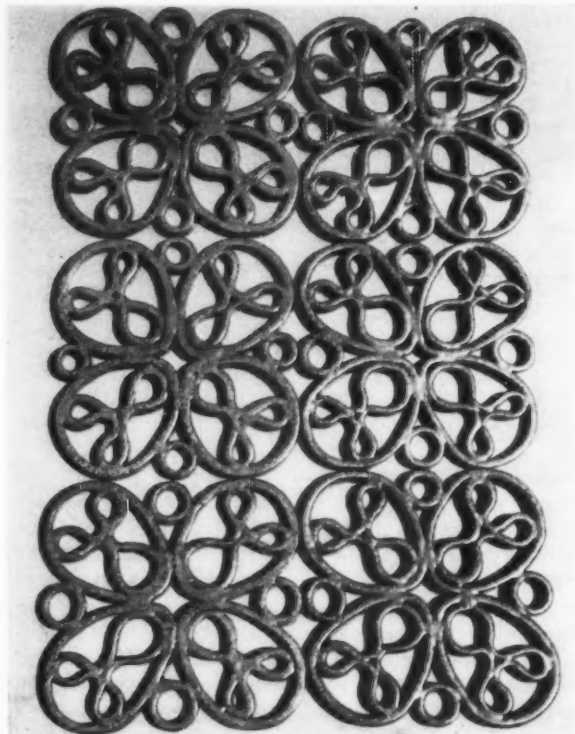
5. A BISQUE-FIRED tile is now ready for glazing. A saw blade used on the surface before firing produced the scraped texture. Cylinders of greatly varying sizes were used to produce this design.





6. A FINISHED tile, fired to cone 10 in a reduction firing, has a speckled gray-green glaze. Since the glaze is applied overall, the tiles are stilted on a number of "buttons" or plate pins.

7. A PANEL is made up of six open-work tiles. These will be cemented together and inserted inside a wooden frame for the top half of a garden gate. The glaze is a speckled gray-green satin matt.

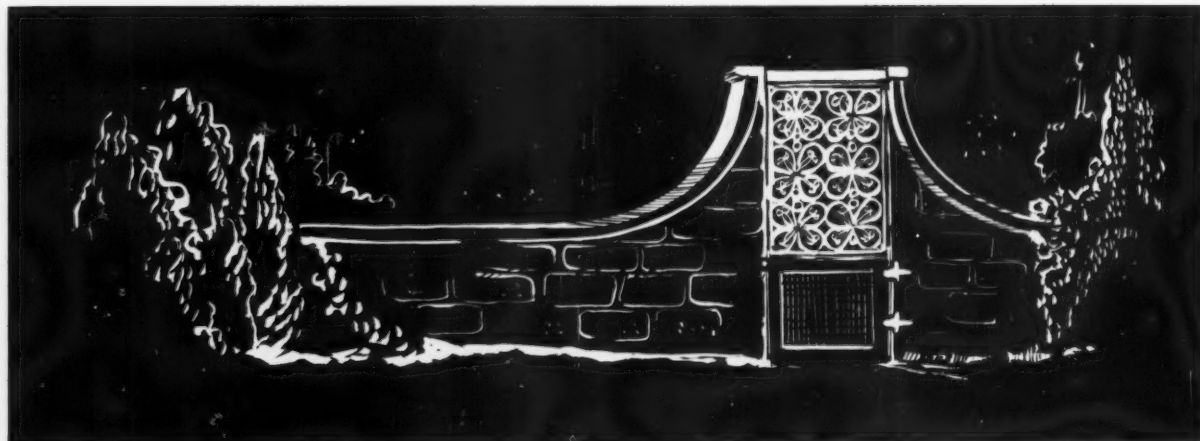


when only a small number of pins or buttons are used for support. Of course, these must be judiciously placed. There are only faint scars visible from these supports after firing.

If you are using a high fire clay, it may not be thought necessary or desirable to glaze the tiles. Perhaps only part of them will be glazed. And of course, there is an advantage in not glazing since the tilting problem is eliminated.

I fired my tiles to cone 10, but it isn't necessary to fire this high. Tiles fired to cone 06 or 04 are just as beautiful and just as functional.

I hope you will have fun and success in using this method of making open work tile. ●



GLAZING With STRING And KNOTS

by CLARK HEIPLE



THE FINISHED PIECE has a free and lively character resulting from an experimental approach to the problem of pottery decoration. The thickness of string and cord determines the size of the line decoration.

USING STRING with glaze offers the classroom student a new and challenging approach to surface decoration. If the student is encouraged in developing an experimental attitude toward much of his work, and can cope with the results of this fascinating approach, it will help him immeasurably in the future. The stereotyped approach to decorating, such as painting on clay shapes in much the manner as he paints on paper, should not be encouraged. The young decorator must be made aware that the planes and moving curves of his pottery form must dictate the placement and style of his decoration.

For our project the students made plates from clay. After a bisque firing, these were covered with an opaque white glaze. Other colors could be used effectively, but we found that white is the most versatile background color for string decoration.

Lengths of string and cord of various thickness were selected, and these were dipped into colored glazes. While still wet from this glaze "bath", the strings were arranged or thrown onto the white-glazed plate. Variations were achieved in many ingenious ways. Some students tied knots in the string before dipping in the glaze, using these for accents in the design. One tried twisting together several strings that had been dipped in dif-

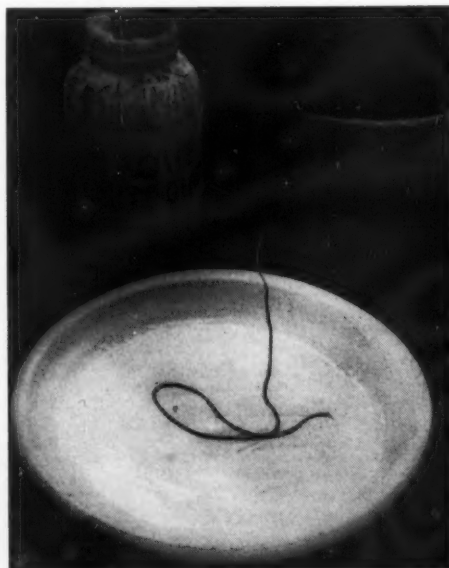
ferent colors of glaze before placing them on the background.

After the glaze firing, in which the strings burned out leaving a glaze pattern in its place, the students evaluated their work and the effectiveness or weakness of their spontaneous decorations.

Each student must be guided to meet his failures as well as his successes if he is to become a happy and well-adjusted person. He must know that in art, as well as in science and

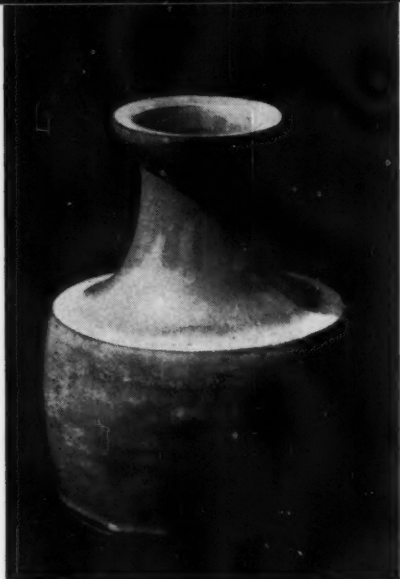
other professional work, experimentation is necessary to further its boundaries. It is the obligation of the teacher to realize that this same experimentation can enrich the life of his students.

The moment of opening the kiln will have much more reward for the student if unknown, interesting and exciting results are anticipated—the creative use of string and knots for glaze decoration is a good way to begin. ●



GLAZE-DIPPED STRING is placed on a bisque-fired plate which has been covered with an opaque white glaze. Both the white background and the colored decoration glazes will be matured in a single glaze firing.

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EARTHENWARE VASE with blue glaze designed and executed by Lisbet Munch-Petersen.



CYLINDRICAL VASE is stoneware with celadon glaze, designed and made by Niels Refsgaard.

SHOW TIME | ARTS OF DENMARK

COVERED JARS are stoneware with greyish-blue decoration against a grey ground. The jars were made by Gertrud Vasegaard, the glaze by Aksel Rode.



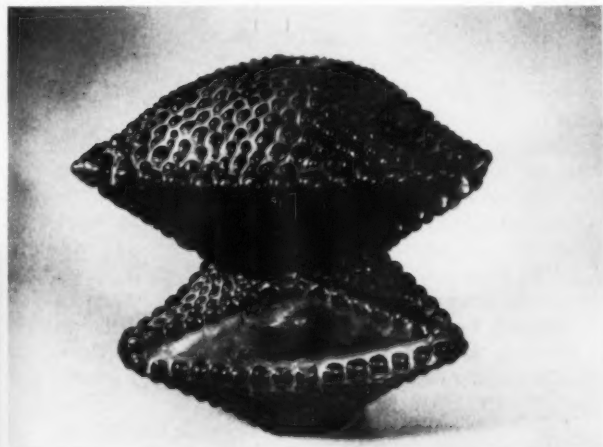
ARTS OF DENMARK, a display of Danish arts and crafts from prehistoric to present times, opened at the Metropolitan Museum of Art in New York on October 15. Over 1000 items were gathered from royal and public museums as well as from private collections for this large and unique display.

The contemporary section, comprising almost half of the exhibition, shows ceramics, porcelain, glass and other crafts by leading Danish craftsmen. The display was designed by famed architect Finn Juhl.

Outstanding examples of earthenware and stoneware were selected from several small workshops. From the renowned porcelain factories of Royal Copenhagen and Bing and Grøndahl came a wide range of their outstanding products.

Among the individual ceramists whose work is featured in the show are Alex Salto, Alex Bruel, Thorkild Olsen and Nathalie Krebs.

The "Arts of Denmark" show will remain at The Metropolitan through January 8, 1961. It will subsequently tour other major U.S. museums, opening in March at the Chicago Institute of Art. •



THE TWO POTS on this page were designed by Alex Salto and are included in the "Arts of Denmark" show now at the Metropolitan. Trained both as a painter and a potter, Salto has created much exciting and individual work. He has been represented at all important arts and crafts exhibitions at home and abroad, and has had several one-man shows. He was awarded the Eckersberg Medal in 1938 and the Grand Prix at the Milan Triennale in 1951.

The Butterfly-Wing Vase (above, left) was designed for Royal Copenhagen in 1946; the Stoneware Vase (above) in 1956. Both pieces are glazed blue-black. The picture of Alex Salto with his tall vase (left) shows its height.

Free-Flowing SLIP DECORATION

Let Gravity Help Produce A New and Different Design

by HENRY BOLLMAN

ONE OF THE FORMS of decoration used by the early American potters was slip trailing. This method consisted of drawing or trailing a thin slip (also called engobe) over the damp clay body with a brush or applicator which gave a thick, raised design.

Using an extension of this method, I have found that some very interesting designs can be achieved by allowing the slip to flow more or less freely and form a pattern of its own. Thus far in my experimenting I have confined my method to the interior of bowl forms, but it is possible to work on the outside of vases.

The only tool needed for slip trailing decoration is an inexpensive applicator bottle to hold the slip. These can be purchased in dime stores and most supermarkets, and are used to hold mustard, ketchup, syrup and similar foods. The bottle has a removable top which is long and pointed to allow the contents to flow in a thin line. This tool has an excellent feature—it is easy to clean! If you plan to combine several colors of slip in your work, you will need a bottle for each color.

The material for trailing—slip or engobe—can be purchased ready-mixed or in the powdered form. The dry powder form is the more economical, especially in packages of one pound or more. There are instructions for mixing and firing on the labels; the powder-form slips flow freely and smoothly when mixed with water and strained. Underglazes also can be used for trailing.

The first step is to form the bowl by any method you wish: handbuilding, casting or throwing. Any clay can be used, but I prefer a red-firing one. It seems less formal and more in keeping with the free type of decoration.

As soon as the bowl is hard enough to be handled safely it should be trimmed and sponged. Its best stage for application of the slip is slightly softer than leather-hard but stiff enough not to deform easily when handled.

There is no fixed rule for developing the decoration, but a good way to begin is to drop a small amount of slip (perhaps ten drops) in the center of the bowl. Tilt the bowl to one side so the fluid slip will flow in the direction of the tilt; after it has moved an inch or so, tilt the bowl in another direction to change the direction of the slip pattern. By this time, the initial amount of slip will have ceased to flow and be adhered to the bowl. If more movement in the pattern is desired, add

more slip in the center and continue the tilting process. Slip may be added at some point on the inside wall and be tilted into added decoration for the bowl.

Another method I like is to place the bowl on a banding or potter's wheel, turning it slowly while slip is applied to form a perfect circle on the wall of the bowl. If the slip is fluid enough, it flows downward toward the center. Tilting the bowl slightly from one direction to another gives a variation of the spider web pattern.

Controlling the thickness of the slip gives a great advantage in decoration. A very thin slip consistency produces a rapidity of flow that suggests great freedom of design. A thick, sluggish consistency suggests more deliberation and produces more of a three-dimensional effect. The decoration is always clean and firm, no matter what the thickness of slip.

Thus far I have suggested using only one color of slip, perhaps a white slip on a red-firing body. However, additional colors can be used, employing the same method. When the first color is sufficiently set, continue decorating with another color—perhaps blue—using the same kind of application. The thin fluid flows right over the first color without mixing or discoloring.

Although these designs appear free, they must be under control to a certain degree. By knowing approximately what you want before starting, then being able to produce that effect, you will end up with a piece that meets your requirements. To do this, it is necessary to have some practice. You can practice this technique on a bowl made for the purpose, sponging out any efforts you don't like and beginning again. Another method for practice is to work on an unglazed, dampened tile, experimenting until you are sure of the new method. However, once you start on your project bowl there is no turning back and no chance to erase. You must go ahead confidently, controlling as well as you can but not too precisely. Cooperate with the medium and with gravity; don't oppose it!

After the decorated piece is completely dry and then bisque-fired, apply a glaze and fire it again. A transparent glaze is necessary in order to allow the slip to show. Either a clear or colored glaze can be used, but if colored slips have been used a clear glaze would seem to be indicated. ●



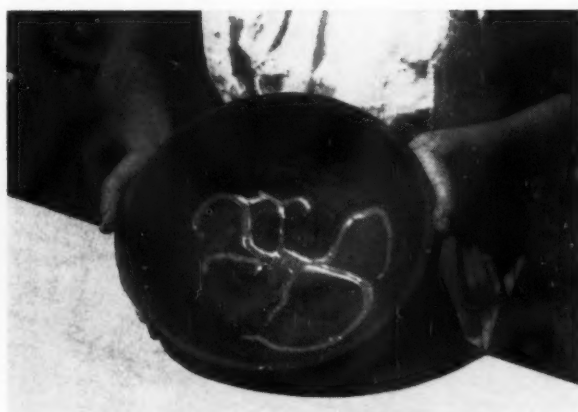
A SMALL AMOUNT OF SLIP is squeezed from a plastic applicator bottle onto the center of a leather-hard bowl.



THE BOWL IS TILTED to one side to cause the fluid slip to flow in the direction of the tilt.



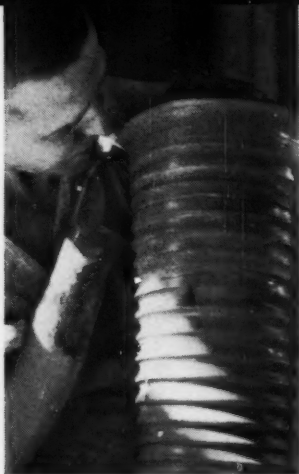
AFTER THE SLIP HAS MOVED an inch or so, the bowl is tilted in another direction to change slip direction.



MORE SLIP IS ADDED to the center and the bowl is tilted again to complete the free-flowing decoration.

THE DECORATED PIECE has a free-flowing white slip decoration on the red-firing clay bowl. After it is dry and bisque-fired, the bowl is covered with a transparent glaze and refired.





To develop the
assurance and
mastery of
a good potter . . .

LEARN TO THROW TALL POTS

by ROBERT C. BURKHART

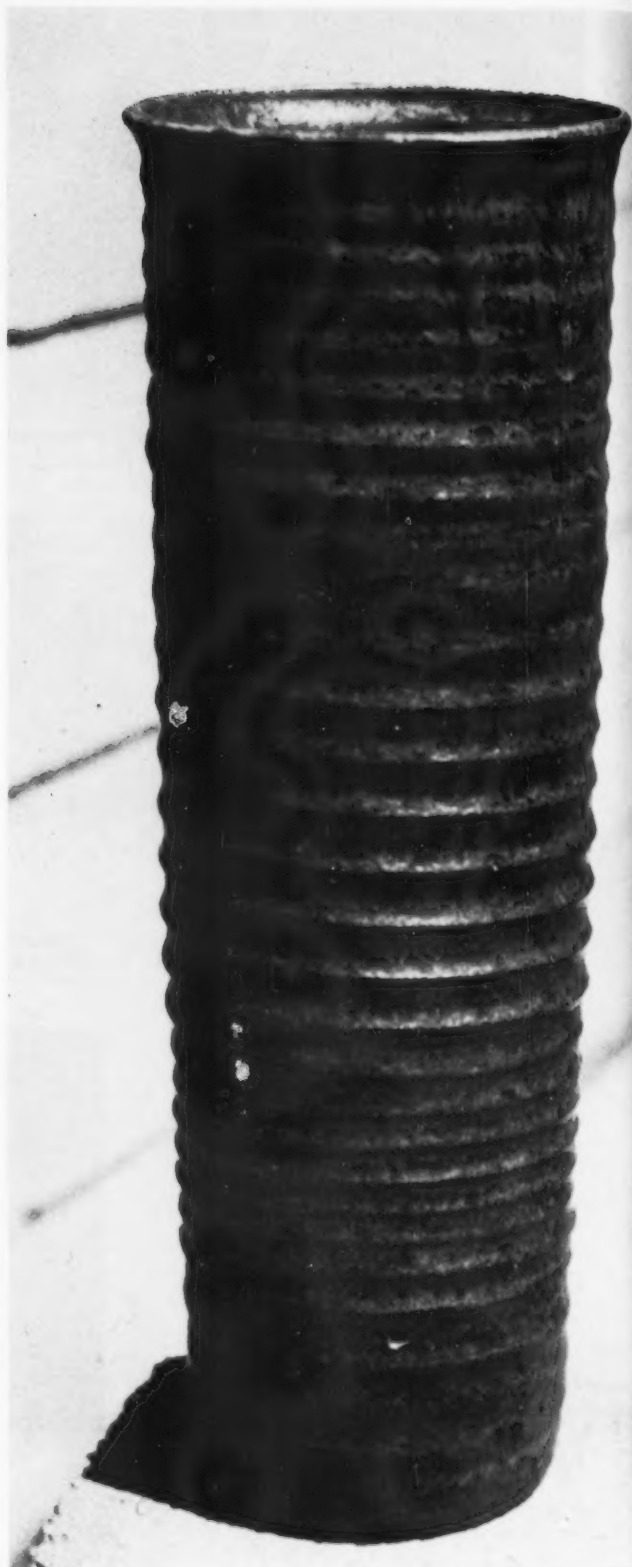
AN EXCITEMENT and challenge is found in throwing tall narrow cylinders that is not experienced with small or medium-sized pots. The potter is confronted with the discipline of his art in clear and unmistakable terms when he comes to grips with the problems of drawing up cylinders of fourteen to twenty inches in height.

The problems of continuity in form required in drawing out a form of this length quickly reveal those throwing faults which remain hidden in producing smaller forms. This sharpening of control is very beneficial both for the beginning and the advanced student in helping them to develop that further refinement and certainty of control necessary in the creation of a really well-thrown pot of any size. It is an important step in developing the assurance and mastery of a really good potter.

There are certain techniques in centering and drawing up a pot of this height which should be pointed out to the beginner, in order to eliminate some of the unnecessary physical strains which might otherwise prevent him from learning to enjoy the challenges of a tall cylinder.

THE BEGINNINGS AND THE CLAY

Rightly understood, pottery at this level of difficulty soon teaches the meaning of *continuity in process* to the student. It starts, as always, with the clay, and an understanding of the importance to this undertaking that it be of an even *firmness* throughout, of a *stiffness* which will prevent it from twisting in centering, and of what gives it the necessary *strength* to be drawn into a thin-walled cylinder. A cylinder should hold at the base without rippling and be firm enough at the top not to bulge and lose its form as it is stretched out those last three or



Photographs by ED LEOS



1. THE CLAY is centered high and thus is related to the form of the final product—a very tall, narrow cylinder.



4. THE INITIAL draw is made as the inside hand lifts a groove of clay to the top, assisted by the outside hand.



2. THE MASS of clay is dome shaped toward the top, flattened level, and checked for trueness of centering.



3. THE INSIDE is cored out using a slightly-pointed stick to make a straight, even and centered inside wall.



5. THE FIRST direct draw is made by the first knuckle against the outside wall and the inside fingers braced opposite.

four inches for height. The clay should be granular enough to "move" easily, but not so granular that it settles or slumps down toward the wheel head. Varied sizes of granular ingredients (fire clay, sand, grog) are added to the clay for this purpose. I have found that a stoneware clay which is aged and includes some clay direct from the ground works best.

Continuity of purpose dictates the shape of the centered clay. The form that is related to the potter's vision of his final product must, therefore, be high and narrow in shape. There is absolutely no advantage in forcing a large, low piece of clay up a long distance. Though centered high, the clay should be dome-shaped at the top so that the mass of clay which is pressed into and drawn

Please Turn the Page



6. THE TOP is kept closed in, and the lip is cut and thickened. Unless this is done early, the rim may lose its shape.



7. THE RIGHT hand is braced against the chest so that the potter's whole body is used to stretch out the wall.



8. THE SHAPE assumes the traditional beauty of a cylinder that is slightly more open at the top than at the bottom.



up the sides for height can be worked into the top. Most beginners' troubles in centering high comes from letting the top become concave (Figure 1). Before opening, the dome should be flattened level and true, and the top edge checked for any movement (Figure 2).

Perhaps the most difficult part of throwing a tall pot is coring out the middle so its wall is even, straight, and centered down to the bottom. The pressure of the inside hand is critical in throwing a tall pot and it is every bit as important that the inside wall of the pot is on center as is the outside. If anything, the task of the inside hand is perhaps *more* difficult than that of the outside. An uneven inside wall at the start makes it virtually impossible to draw up a wall on the inside which is even throughout its length. The easiest way to do this is to core out the inside with a dowel stick which is rounded or slightly pointed on the end. This makes the inside wall smooth and straight from the start. At the top, core out a small disk or niblick of clay (Figure 3) and continue down inside, gradually removing the core until the desired depth is reached. A little water should be used throughout the coring so that the stick does not catch on the side or at the bottom and gouge out part of the wall. It is easy to reach in and twist off the niblick before each cutting and the amount of clay which is lost is very slight. The side wall should be checked for any air bubbles which appear as blisters in the wall; these should be cut and packed before continuing.

DRAWING

It is frequently useful on the initial drawing of the clay to use a choking motion, grasping the bottom of the cylinder with the palm of the outside hand (Figure 4) and lifting the clay from a groove established at the *inside bottom* of the pot to the top of the cylinder with the fingers of the left hand. The large mass of clay at the bottom can be raised and evened out in this way. After cleaning the bottom of the cylinder so as to start on center, the first direct drawing of the cylinder can be made

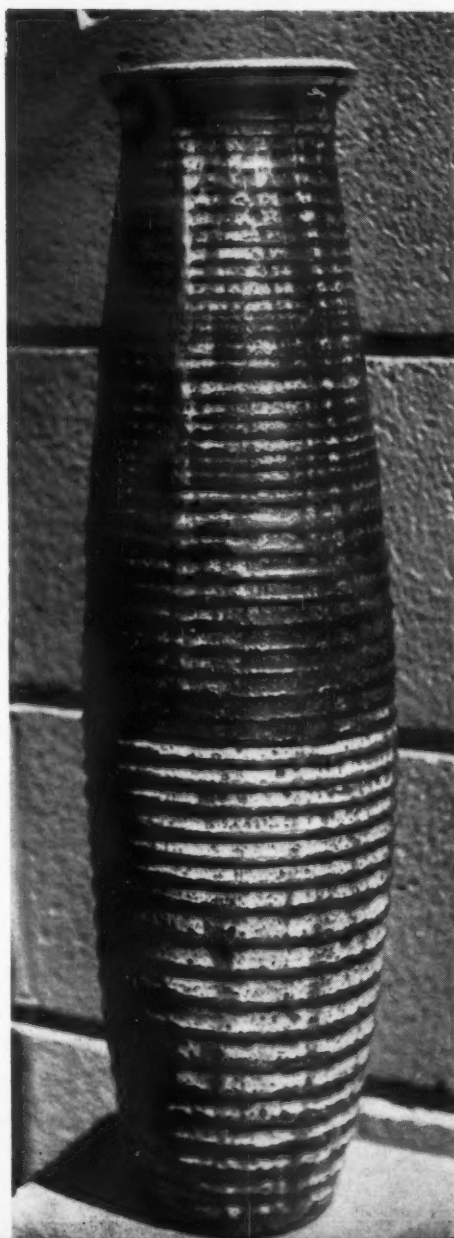


TALL POTS by the author range from 14 to 20 inches in height. They were made by the method described in this article.

using the knuckle of the fist against the outside wall of the cylinder (Figure 5). The inside hand should have fingertips braced strongly against the cylinder's inner wall. In drawing, developing the sense of continuity from the base to the top of the pot is vital. The continuity of the form of the finished cylinder is determined by an unbroken throwing motion throughout the forming process. This needs to be done at high speed. Speed gives straightness and evenness to the wall, permitting the clay to be stretched higher at each drawing. This is the discipline which the beginning potter needs most to learn. Moreover, it is in this feeling of the sweep—the continuous pass—that the sense of mastery over the form is developed. This amazing continuity is the sign of the true potter.

SHAPING

After drawing out the clay, the top should be tightened and the lip cut and thickened (Figure 6). The cylinder is likely to lose its narrowness of shape at the top if this is not done early in the process. Very slight changes in the form of a tall cylinder make a real difference and are a sign of complete control. It is hard indeed to draw out a perfectly straight cylinder and finish it with a strong level top. Note how the throwing hand is braced against the chest so that the potter uses his whole body in stretching out the wall (Figure 7). A slight curve has traditional beauty as does a cylinder which is slightly more open at the top than the bottom (Figure 8). A thick and strong lip helps complete or terminate the cylinder wall and is vital in preventing cracking at the lip during drying, firing, and use. These forms are traditional but they require some degree of mastery and have a timeless beauty about their restraint and control as do the various shapes which are only a short step from them. These forms represent the core of pottery-making and are always a challenge even to the most practiced potter. Where form and discipline are one, the art of pottery becomes most evident. •





OUTDOOR CHRISTMAS DECORATIONS

ANOTHER CHRISTMAS is around the corner again, and again we will try to make it the brightest, most beautiful and most heart-warming Christmas ever! We try this every year, and we love doing it, for when else in the whole year do we have the chance to decorate the whole house, every room, from top to bottom, inside and out? Let's talk about the "out" this month.

Enamel is a "natural" for outdoor decoration. It is waterproof, color-fast and weather -withstanding. But we must overcome one drawback—its fragility. Properly set and braced, enamel will not break or chip—that is, if you don't throw a stone at it. And who would do that?

The type of outdoor decoration I want to discuss is a sort of mosaic treatment, with the enamel set in cement. I am not suggesting a design, which is really your responsibility, but just the technique to realize your own ideas. The decorations might be ornaments enameled on one side for hanging on doors or wall, or pieces enameled on both sides for free-standing or hanging use. And whether you are making a simple door ornament or a life-size group of the Three Wise Men on life-size camels to "ride" through your front yard — small pieces or large — this method works very well.

Your mosaic can be designed like a picture puzzle, with each section joining the other, or with only certain parts of the design enameled and leaving large areas of the cement showing. Whatever way you do it, each part that is to be enameled must have a few strips or prongs added to its pattern before it is cut from the copper. These prongs are not to be enameled. After the piece is enameled, the prongs are bent up in the back and angled slightly toward the center of the piece with flat nose pliers (Figures 1 and 2). When these prongs are set in cement, your enamel piece will hold securely forever.

The thickness of the piece, whether it has a free outline or is in the shape of a plaque, can be encased in metal to form a fence or enclosure for the mosaic. The metal must be pliable and nonrusting; sheet aluminum works well for this, and is easy to obtain.



CHRISTMAS ANGEL is a free-hanging ornament enameled on both sides.

The metal is cut into strips of even widths as thick as you want your mosaic. That is, if you want the cement one inch thick, the metal fence must be one inch wide. These enclosure strips don't have to be permanent, but can be peeled off after the casting process, when the cement is set. They can be used over and over again, and can be smoothed out no matter how bent or crinkled they become. If strips have to be joined together to form longer pieces for the casting process, they can be taped together with Scotch tape. For permanent frames, the ends of each strip can be curled inward and taped together on the outside until the cement is set (Figure 3).

Now, all this may sound more complicated than it really is! Just to make sure that the technique is clear, we will go through a step-by-step procedure to make the Christmas angel in the sketch as a free-hanging ornament, enameled on both sides.

Prepare an exact working sketch in actual size for each side of the ornament. Next, cut out the copper pieces, enamel them and bend back the prongs. Cut out the working sketch along the outline and measure the outline. According to this measurement, cut the strips for the metal frame.

Choose a flat surface — a table or board — on which to work, and cover an area slightly larger than the piece you want to cast with some aluminum foil. Trace the outline of the cut-out sketch on this foil, and around this tracing build up the metal frame. Scotch tape the frame to the foil (Figure 4).



Fig. 1



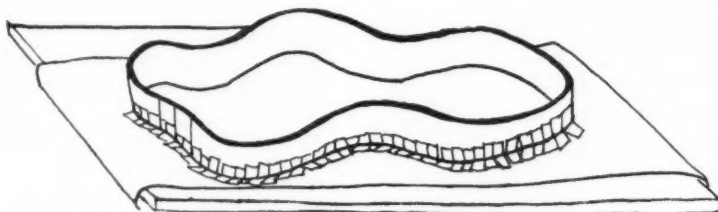
Fig. 3

Fig. 4

Fig. 5



Fig. 2



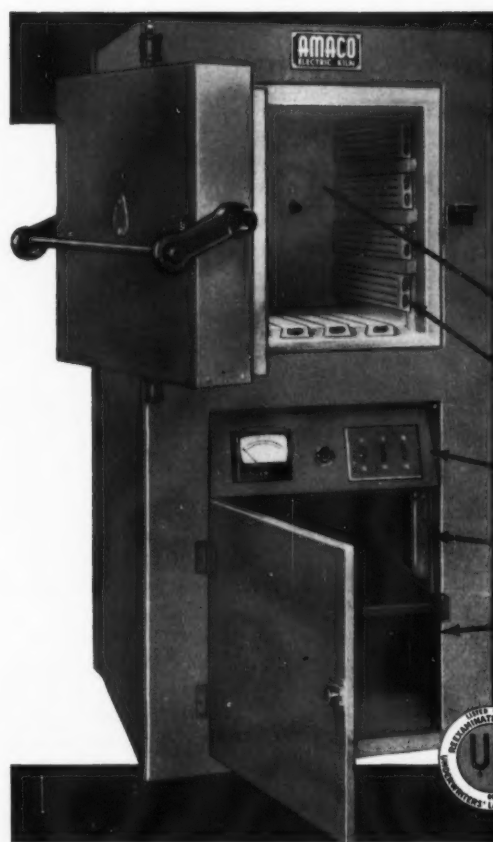
Into the frame, drill two holes for heavy ring screws to go through. These will be used to hang the piece. If you are making a nonpermanent frame, center these holes on a taped joint. This makes the frame easy to peel off later on.

Now, the enameled mosaic pieces that make up the back of the ornament are fastened on the foil inside the frame with a spot of glue. Be sure you put the enameled sides down, with the prongs up. When the glue is dry,

prepare the cement for casting. You can use a ready-prepared mixture of sand and cement and stir this into water until it is saturated, but not too thick for pouring. Fill the walled area to about the middle of the frame, then insert the screws. Continue adding cement until it is level with the top of the frame.

The front-side mosaic pieces next are set into the cement, prongs down, and using very little pressure. Let

Continued on Page 32



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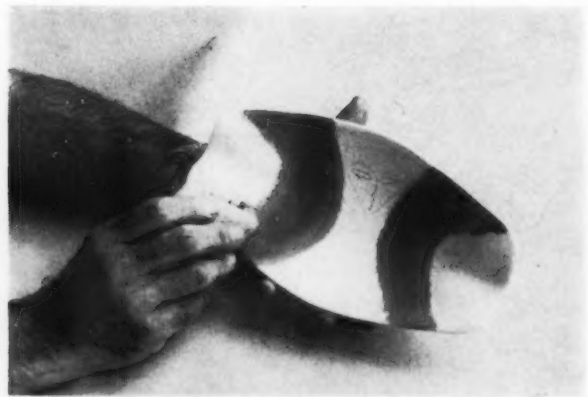
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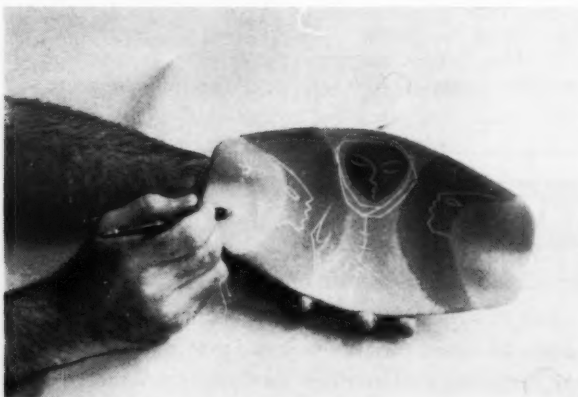
Marc Bellaire the contemporary



1. MARC BELLAIRE sketches his design with a soft pencil on the cleaned greenware tray.



2. BLACK UNDERGLAZE is dabbed with a soft silk sponge on part of the background area.



5. SGRAFFITO is used to outline masks and arms and to add detail on headress.



6. PROFILE MASKS are scratched through to the white background, leaving the eyes in black.

Sgraffito For Sophistication

NO ONE would think of building a house without first having a plan. Similarly, no one should attempt to decorate a pot without first planning the design in relation to the specific shape and character of the piece. The decorator must be the architect or planner, as well as the builder or workman, when he puts a decoration on a piece of pottery.

Marc Bellaire chooses a symmetrical tray in a contemporary shape for his demonstration this month. The piece of greenware is ten inches long, and is elevated on four stubby legs. In keeping with the modern shape, Mr. Bellaire chooses a rather sophisticated decoration.

Starting with a general theme he calls *Carnival Masks*, the artist first pencils in his design. He blocks out

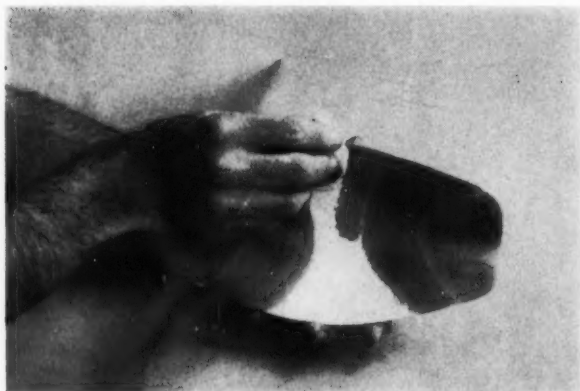
the decorating surface, using three masks arranged loosely in a symmetrical pattern—one in the center and one on each end of the oblong shape.

To avoid the stiffness of a symmetrical design, he places the heads at different levels and angles. The addition of a pair of arms angling inward from the right side of the bottom breaks up any hint of design formality.

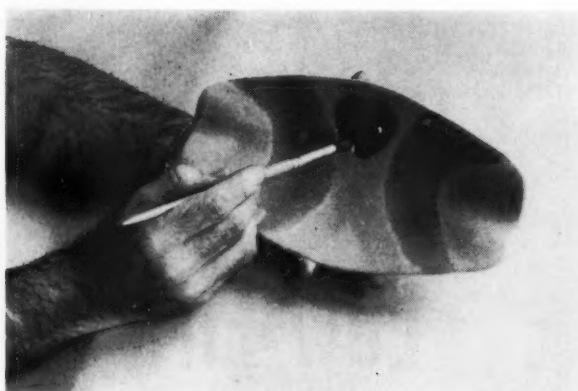
The selection of colors carries on the contemporary mask theme. Black and rust underglazes are used to give a dramatic but low-keyed effect in combination with the white of the greenware.

Marc Bellaire chooses three techniques to execute his design. First he *sponges* in the black and then the rust areas, almost completely covering the top surface.

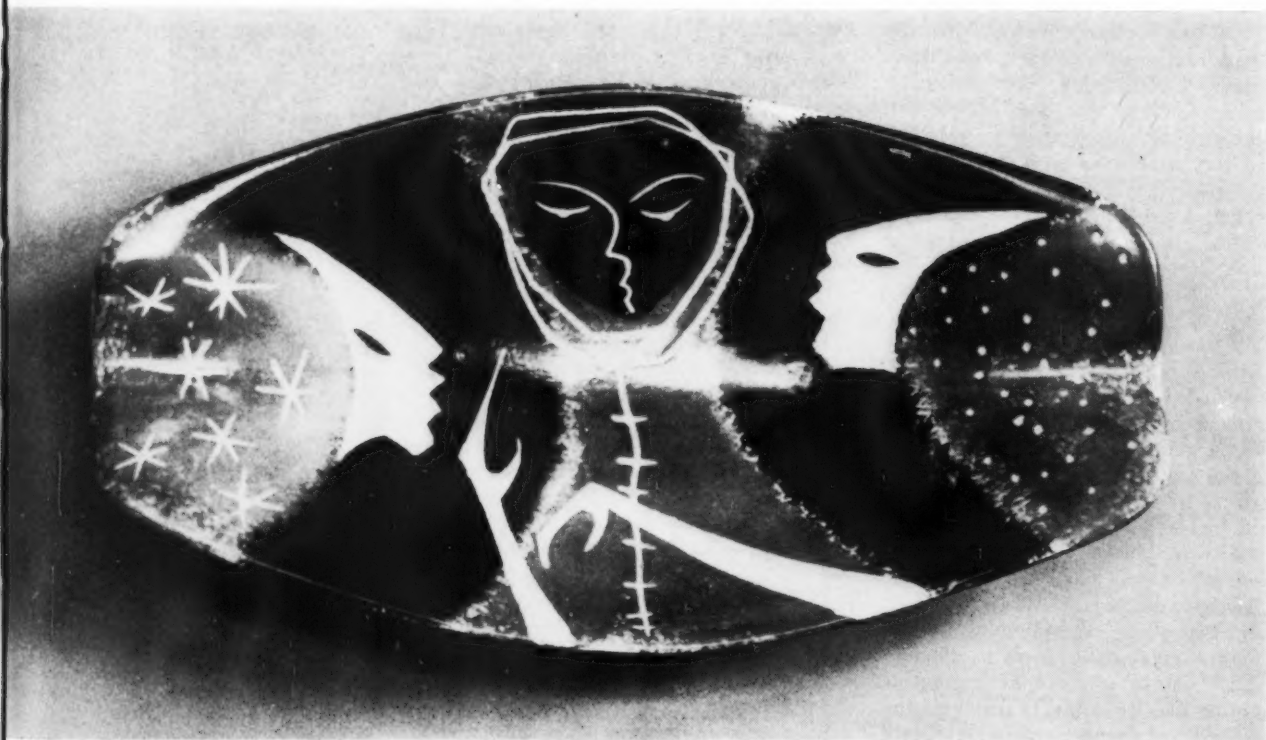
recreates a design to complement r tray form



3. RUST UNDERGLAZE, sponged over the rest of the surface, completes the background.



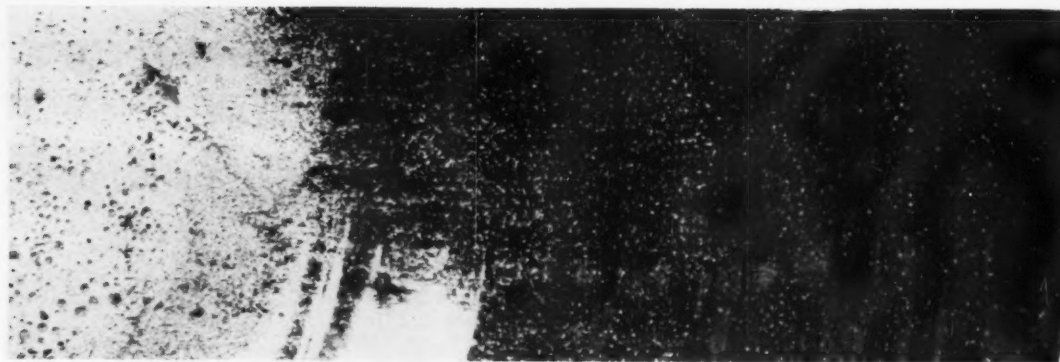
4. CENTER MASK, brushed in with black underglaze, repeats the shapes at tray ends.



Just a very small amount of white shows through the sponging. The center face is *brushed* in, using black underglaze. The shape used for this head is a repetition of the heart-shapes at each end of the decoration. The *sgraffito* technique is used to delineate the design. The features are scratched through the central figure and it is encircled with a double line. The end faces and arms are formed by scratching away the underglaze to the

greenware beneath. Stars and dots are cut thru the ends to complete the design. What now emerges is recognized as ornate headdresses and robes in the rust colored areas, and masks and arms in white against the black.

After bisque firing, the piece is glazed with a transparent matt over the design, and a black matt on the underside. The bottom and top are correlated by the repeat of the color and matt texture. ●



Low Fire "IRON-SPOT" Glazes

ONE OF THE most decorative of all glaze effects is the so-called "iron-spot" glaze, in which a slip glaze is covered with an opaque white glaze. Upon firing, the slip glaze starts to melt first, and bubbles up through the covering glaze, resulting in very dark spots on a light ground.

The slip glaze, which can be defined as one which is totally or in part made up of a natural, iron-bearing clay, is generally considered to be in the category of high-fire work, since most of the natural clays melt at about cones 6 to 10. (See *CERAMICS MONTHLY*, February 1954, "Iron-Spotted Glazes," by Harding Black, and February 1957, "Slip Glazes," by F. Carlton Ball.) However, these glazes can be obtained at low temperatures by lowering the melting point of the slip by the addition of a flux.

It is possible to use one or more of several natural clays (Bedford Shale, Barnard, Michigan, Albany) for the slip glaze, first experimenting to produce a good stable glaze by the addition of one or more fluxing agents to the clay to bring it down to the desired firing temperature. The choice of the top, or cover, glaze will depend on the type of effect desired. A viscous white gloss glaze used over the slip glaze produces the boldest contrasts, while the use of a cover glaze of white matt gives a much subtler effect.

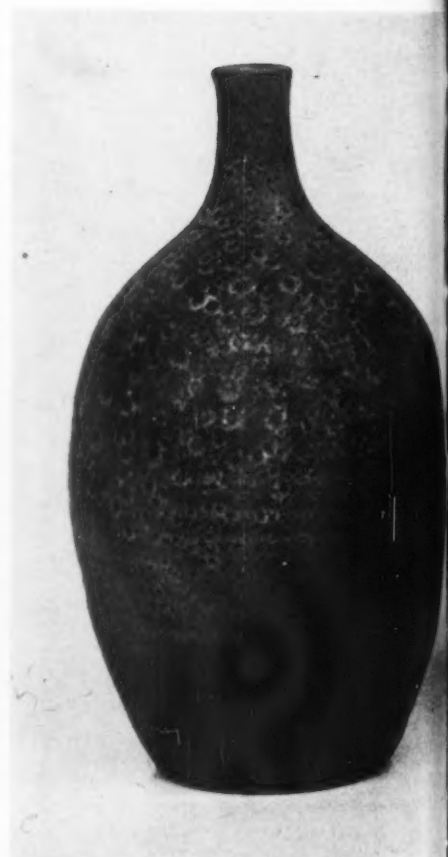
Several factors beside glaze choice tend to influence the results. Application of the glaze is important, for

different effects result from varying the amounts of either or both glazes. For example, if either the slip glaze or covering glaze is too thin, the resultant spots tend to be very small, or even fail to develop at all. Too much of the top glaze could result in the slip glaze not being able to boil through. A very heavy application of the slip glaze and a slightly lighter application of the top glaze seems to produce the best results.

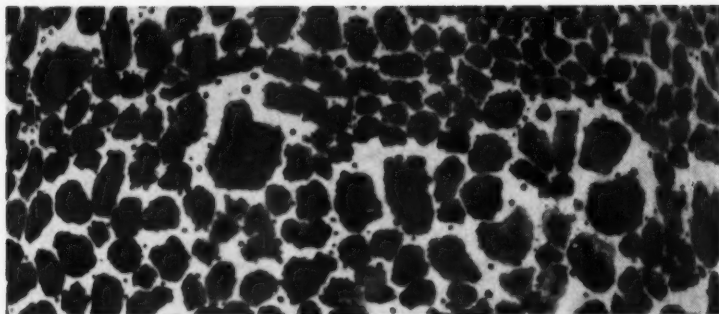
Firing time is also an important factor in producing the results desired. A fast firing, of from 4 to 6 hours, produces the strongest spotting. Too-long firing is apt to completely melt the glazes and result in an over-all or mottled brown glaze. Temperature variations also produce differing results; the difference of a cone, or even less, may give marked changes.

Working with these spotted glazes, and varying the different factors, offers a fascinating field for experimentation. And there is a chance to develop your own slip glazes from clays on hand or from clays that you can dig locally.

Following are several glaze formulas which can be used as a starting point for experiments in these glazes. The Barnard clay used in the slip glaze is generally available. It is a very refractory clay with high percentages of iron (29.94%) and manganese (9.73%), both of which contribute to its rich black color. The manganese is known for its tendency to boil and bubble, making it very



SLIP GLAZE was applied very heavily to the bisque bottle, and a heavy application of white matt glaze was used over it. The white glaze was applied lighter toward the foot for shading purposes.



CLOSE-UP views of various low-fire iron spot glaze textures show: Opaque white over white matt over slip glaze (top left); Opaque white over slip glaze (top); White matt over slip glaze (bottom).

appropriate for this work. Barnard clay is also known as Blackbird slip.

SLIP GLAZE	Cone 05-04
Barnard clay	41
White lead	59
	100%

or:

Barnard clay	50
Red lead	50
	100%

WHITE GLOSS GLAZE	Cone 05-04
Frit 3134	19.3
Frit 3304	41.7
Zircopax	26.6
Ball clay	12.4
	100.0%

WHITE MATTE GLAZE	Cone 04
White lead	52.4
Zinc oxide	4.0
Feldspar	31.8
Kaolin	4.9
Ball clay	4.5
Flint	2.4
	100.0%

Tin oxide	10.0%
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All glazes are screened three times through a 60 or 80 mesh.

Decoration techniques *can* be used with this two-glaze process, but as the glaze is so decorative in itself, this probably won't be desired except as experimentation. •

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Outdoor Ornaments

Continued from Page 27

the cement set overnight or for 24 hours. When the cement is hard, turn the piece over and peel off the foil and wash off the glue. If the frame is to be removed, it is done at this time.

If your design shows a lot of cement, it might amuse you to add a charming glitter effect. Break up mica into little specks and sprinkle these in the bottom of the frame before pouring the cement. Sprinkle more of these on top of the cement filler after the enamel pieces are set in.

If your mosaic is a standing one, a piece can be added to its base for sinking the ornament into a concrete block (Figure 5). You can case your own block in a strong cardboard box, which can be peeled off after the cement sets. If the cardboard box isn't sturdy enough, some boards can be tied around it for bracing.

Enjoy yourself while making these beautiful outdoor ornaments for the Christmas season! •

Suggestions from Our Readers

Continued from Page 12

also are useful in making a thickened, partly dried out glaze fluid again.

—Theora Coster, Tel Baruch, Israel

Underglazes on Top

Unusual glaze effects can be obtained by applying underglazes over glazes, which is just the reverse of the usual process. When I do a decoration by this method, I brush very diluted underglazes over a transparent glaze on a white-firing body, or over an opaque white glaze used over a dark colored body. The main caution is to avoid using a concentrated color. Use plenty of water with the underglaze.

—E. L. Schmidt, Buffalo, N.Y.

Kiln Wash Cone Holders, Too

To keep cones from sticking to wire cone-holders, dip the holders in kiln wash. Do this when removing the holders from the kiln after a firing, and they will be ready for use for your next firing.

—Richard Ledgerwood, Rochester, Minn.

Slip Trailing Tool

Using a rubber syringe for slip trailing is common, but when fine lines are needed I use a hypodermic syringe. Needles are available in several sizes so that you can make a variety of line widths. Needless to say, slips or glazes must be passed through a fine screen to get out any lumps that might plug the needle.

—Henry C. Croom, Macon, Ga.

DOLLARS For Your Thoughts

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Ceram Activities

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U. S. FIRM DISPLAYS AT POZNAN

Of special interest to Polish artisans at the 29th Poznan International Fair were the products furnished by *L & L Manufacturing Company*, Upland, Penna. Skilled demonstrators fired many of the pieces made at



the exhibit in the L & L high-fire kiln pictured.

The U.S. Exhibit was sponsored by the Office of International Trade Fairs, U.S. Department of Commerce, with the co-operation of 80 American firms. Nearly a half million persons viewed the demonstrations and displays in the American Pavilion during the 15-day exposition, June 12-26. More than 50 nations participated.

WAREHOUSE AND GARDEN ADDED

Mrs. Mary Hughes, owner and operator of Hughes Hobby House in Houston, Texas, recently announced the addition of a new building to serve as a warehouse for storing molds. The new area also includes a display garden and off-street parking facilities at the 621 Sage Road address.

ADDITIONS TO ST. LOUIS COLLECTION

The City Art Museum of St. Louis has announced the addition of several pieces of stoneware and porcelain to their Japanese and Korean collections. Two of the accessions are pictured here. On the left



is a porcelain bowl, Japanese Imari ware, with an enamel overglaze decoration. The bowl on the right is Korean porcellaneous stoneware with a black inlay decoration and a celadon glaze. Both pieces were the gift of the Friends of the City Art Museum.

SCHOOL WORKSHOPS OFFERED

Throughout the school year, *Justin Brady* conducts traveling workshops in ceramics and metal enameling. 1960-61 marks the third year he has represented the American Art Clay Company, sponsor of these in-service teacher workshops. During the past school year, Mr. Brady held 97 sessions in 23 states. Mr. Brady is a graduate of Indiana University and has an M.F.A. degree from Alfred University.

A choice of several demonstration-participation workshops are offered, depending on time available. No charge is made for the service, but the school does have certain responsibilities. For information, write: Ceramic Department, American Art Clay Company, 4717 W. 16th St., Indianapolis 24, Ind.

NEW ENGLAND SHOW WINNERS

The Third Annual New England Ceramic Show was held September 16-18 at Horticultural Hall in Boston, Mass. Grand prize winner was Mrs. Virginia Corsetti (pictured) of Brighton. Other winners in



this amateur competition were *James Lovett*, who took first prize in the Children's Division and *James Plasse*. Both attend St. Coletta's School in Hanover, Mass.

AMONG OUR AUTHORS

■ "Learning to Throw Tall Pots" is the second feature written for CM by *Robert C. Burkhart*. His first article, published in May 1959, was concerned with correcting the beginner's throwing faults. Mr. Burkhart is an assistant professor in the Department of Art at Central Michigan University at Mount Pleasant. In the summers he and a partner operate a pottery studio, "The Four Hands Pottery," at State College, Pennsylvania.

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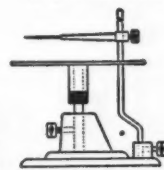
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Slip Painting

Continued from Page 11

how little engobe is removed. Removing most of the engobe will produce a light-colored piece with crisply-defined brushwork. If only a little is removed the result will be a rich chiaroscuro with a few highlights.

6. Fire and glaze the piece in the usual way, using a transparent or translucent glaze. Try the delicate cool cerulean blue obtained by adding 0.5% copper oxide to Glaze TN which I gave in the May 1960 column.

I am sure you can create many very beautiful and striking variations on this technique by using blue, green, gray or brown engobes under transparent glazes in harmonizing or contrasting colors. Try some of the twenty-six colors I listed for either Glaze TM or Glaze LT in the April 1960 issue of CM. The frostiness of a transparent matt glaze would look good over this type of decoration. The possibilities are virtually unlimited. •

Itinerary

Continued from Page 9

ILLINOIS, CHICAGO

November 1—30

"The Story of American Glass," Smithsonian Institution Traveling Exhibition, at the Chicago Historical Society.

INDIANA, INDIANAPOLIS

November 13—27

Third Annual Art for Religion exhibition includes enamel, glass and mosaic; at the Bethlehem Lutheran Church.

INDIANA, SOUTH BEND

November 6—27

One-man shows of ceramics by Marc Hansen of Kalamazoo, Michigan and Earl J. Hooks of Gary, Indiana, sponsored by the South Bend Art Association. At the Art Center.

IOWA, DAVENPORT

November 3—December 4

"Designer-Craftsmen U.S.A.—1960," at the Art Center. This show was featured in the September CM.

MASSACHUSETTS, CAMBRIDGE

November 15—December 24

"Design in Germany Today," Smithsonian Institution Traveling Exhibition, at the Institute of Contemporary Art.

NEBRASKA, OMAHA

November 13—December 11

"British Artist-Craftsmen," Smithsonian Institution Traveling Exhibition, at the Joslyn Art Museum.

Continued on Page 35



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Itinerary

Continued from Page 34

NEW YORK, DOUGLASTON

November 6—19

Annual Fall Show of the Art League of Long Island includes ceramics and small sculpture.

NEW YORK, NEW YORK

December 1—18

Members' Craft Show, at the Pen and Brush, 16 East 10th St.

NEW YORK, NEW YORK

through January 8, 1961

"The Arts of Denmark: Viking to Modern," International Loan Exhibition, includes ceramics, glass, metalwork. The exhibition was designed by Finn Juhl. At the Metropolitan Museum of Art.

NEW YORK, SYRACUSE

November 13—January 8, 1961

21st Ceramic National, at the Everson Museum of Art, Syracuse. Preview and announcement of prize winners Saturday, November 12.

OHIO, CANTON

through November 30

Thirteenth Annual Fall show features work of Northeastern Ohio artists and craftsmen, at the Canton Art Institute.

Statement Required by the Act of August 24, 1912, as amended by the acts of March 3, 1933, July 2, 1946 and June 11, 1960 (74 Stat. 208) showing the Ownership, Management, and Circulation of CERAMICS MONTHLY, published monthly except July and August at Athens, Ohio, for October 1, 1960.

1. The names and addresses of the publisher, editor, managing editor, and business manager are:

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to be paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 10,692.

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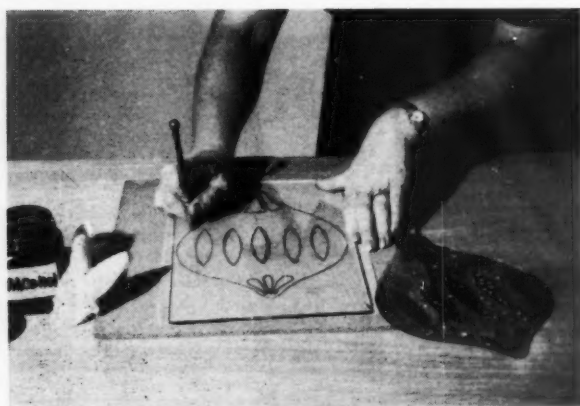


THE FINISHED ornament is shown suspended. The soft transparent green colors are enlivened by the transparent and opaque colors of the glass and enamel chips.

SHIRLEY KANE WILSON MAKES

Glass Christmas Ornaments

by KAY KINNEY



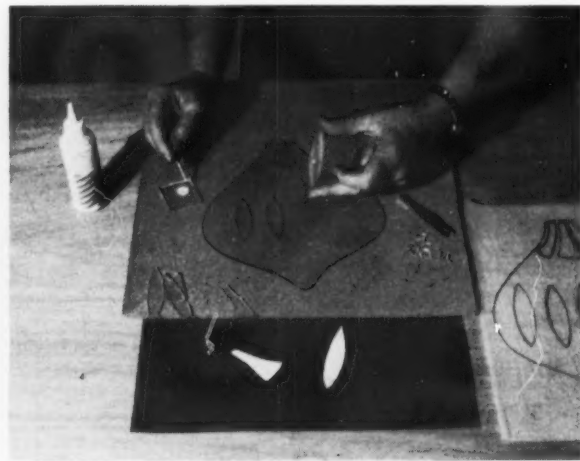
1. AFTER SKETCHING the basic shape of the project in actual size on paper, a panel of single strength window glass is placed over the sketch and scored with a glass cutter. The finished model photographed with this step illustrates the project being undertaken.



2. THE SKETCH is utilized again for cutting the segments to be superimposed on the base blank. Picture glass used for this step maintains a delicate balance of reaction between the pieces of glass, and minimizes the possibility of fractures in the blank.

OUR SECOND presentation of craftsmen who are currently exploring the potentials of kiln-fired glass introduces Shirley Kane Wilson, who demonstrates her techniques in combining unequal thicknesses of glass. Judging from numerous questions, it is evident that there is considerable interest in this subject. In the following step-by-step article, Mrs. Wilson explains how she has overcome the tendency of super-imposed shapes to fracture the base glass. The projects demonstrated are timely for those who have begun to think of Christmas decorations, but these delightful glass suspensions are really not seasonal—they can be permanent decorative units the year around.

Shirley Kane Wilson's formal training was not in art. A graduate of the Salem Hospital Nursing School in



3. WHEN ALL of the separate sections have been cut, they are glued to the blank. The original sketch serves as a guide for placement, but Mrs. Kane attaches the shapes freehand. The center top shape is glued over a fine nichrome wire loop for hanging.

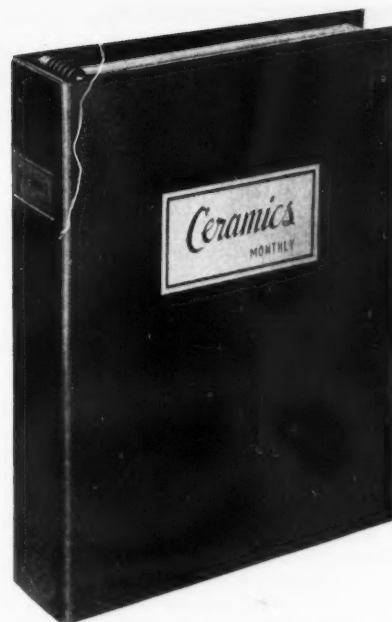
Massachusetts, her own latent art abilities were developed and strengthened through her responsibility for an art therapy program. Her special interest in the ceramic area was developed by reading from the library of technical books on ceramics owned by her engineer-husband. With her husband's help, Mrs. Wilson now formulates her own ceramic glazes. She received training in terra cotta techniques from Mary Jean Lloyd, a former student of Glen Lukens. With this type of ceramic background, it is only natural that her recent approach to the manipulation of glass as a material should be based on principles of fundamental reaction. The Wilsons reside in Covina, California. •



4. AFTER THE glue has dried for 24 hours, chartreuse and foliage green transparent glass stain colors are brushed on the shapes. Additional green color is sponged on the base blank to soften the stark outlines of the raised design.



5. VERTICAL EDGES of the shapes are cleaned with a cotton tipped swab. Next, tiny bits of crushed colored glass and enamel are sprinkled at random on the base blank and the raised segments. The project is fired on a flat kiln shelf.



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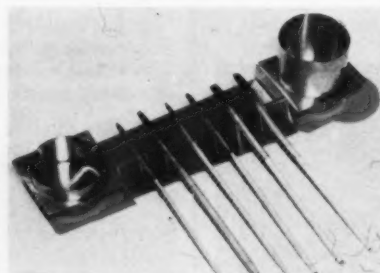
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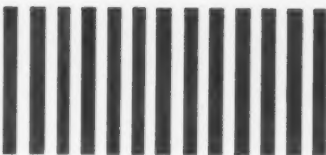
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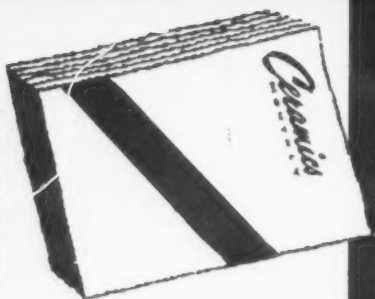
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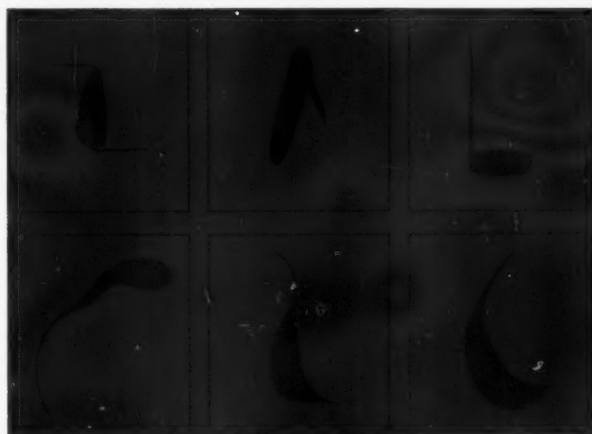
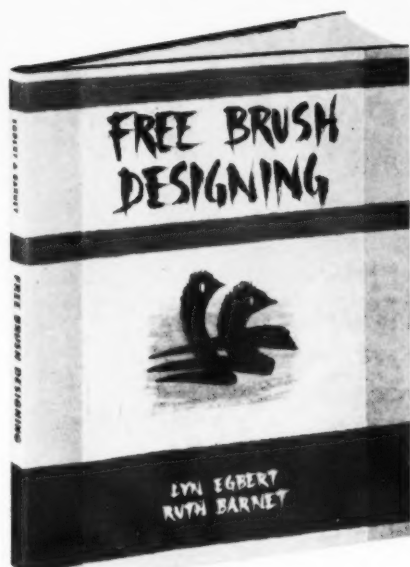
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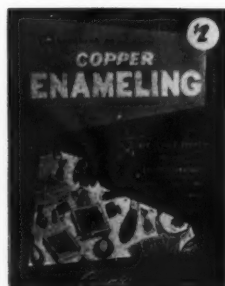
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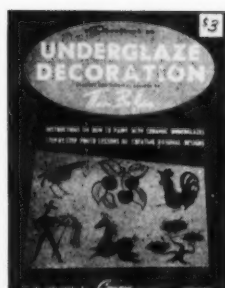
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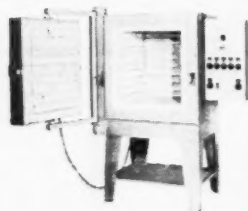
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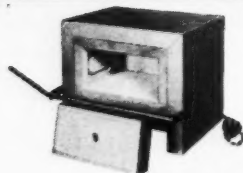
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